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A PUBLICATION OF METALSMITH AND SOCIETY OF NORTH AMERICAN GOLDSMITHS

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PHOTO: GRACE HILLIARD-KOSHINSKY

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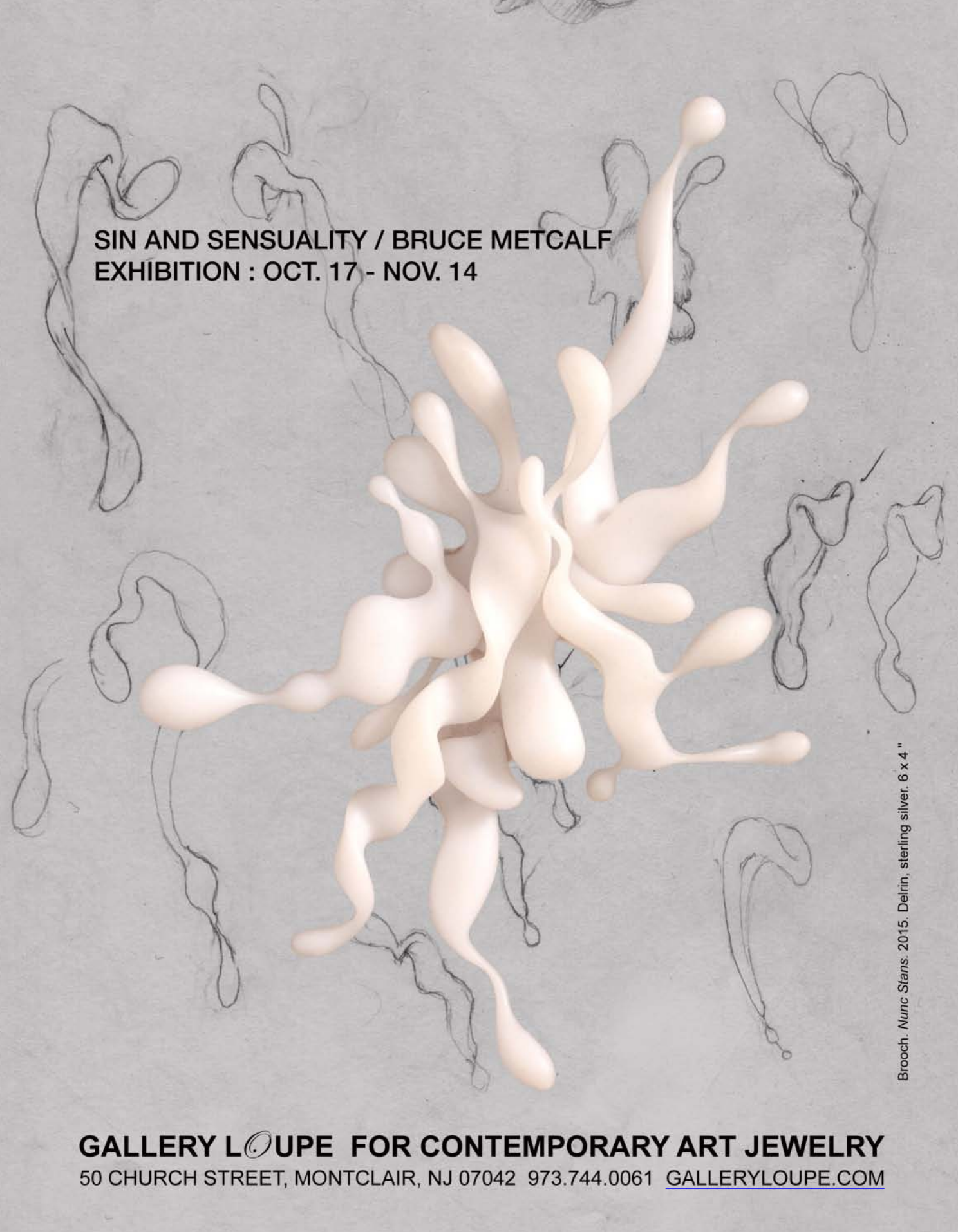

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MOST OF US KNOW the adage "handsome is as handsome does," asserting the primacy of deeds over appearance. This *Exhibition in Print*, "Moved by Metal: On Beauty as Interaction," affirms a parallel truth: "beauty is as beauty does."

Guest curator Wendy Steiner's meditation on beauty traces the notion's evolution from a removed and lofty concept to an engaged and personal aspect of experience. "The uppercase *B* [in beauty] is gone," Steiner writes, "along with the absolutes and directives that went with it." We have now come to realize that beauty is not inherent in things, or even in the eye of the beholder, but instead lies in the complex interchange between objects and viewers.

As an active agent in our lives, beauty is best understood as a verb, rather than a noun or adjective. This dynamic sense of the beautiful casts the viewer as a participant, involved in finding and mirroring the goodness that art offers. According to Steiner, for works "to *be* beautiful, viewers must *find* it beautiful, and they must *have it within themselves* to do so."

Steiner also reveals that there's no stylistic template for beauty; it is made manifest in a variety of guises and forms. The diversity of art she selected for this printed exhibition bears this out, whether it is Avery Lucas's trays (on the cover); Gabriel Craig's public interventions; the breath-etched plates of Jayne Wilton; or puzzle rings by Yael Friedman.

All of the showcased works invite or address interaction and empathetic involvement. And they all have the capacity to *move* us in some way. To better appreciate the full impact of these pieces, related video content can be accessed on the Society of North American Goldsmiths' website (www.snagmetalsmith.com). Click on the "Metalsmith Extra" tab, which links to footage from artists with a video camera icon( ).

Within performance art there is a subset called Happenings, characterized by audience participation and improvisation. One might argue that all captivating art is a type of Happening. Steiner suggests as much when she writes, "More and more, we realize that we care about art because it makes *us* happen." And this is what beauty can do.

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

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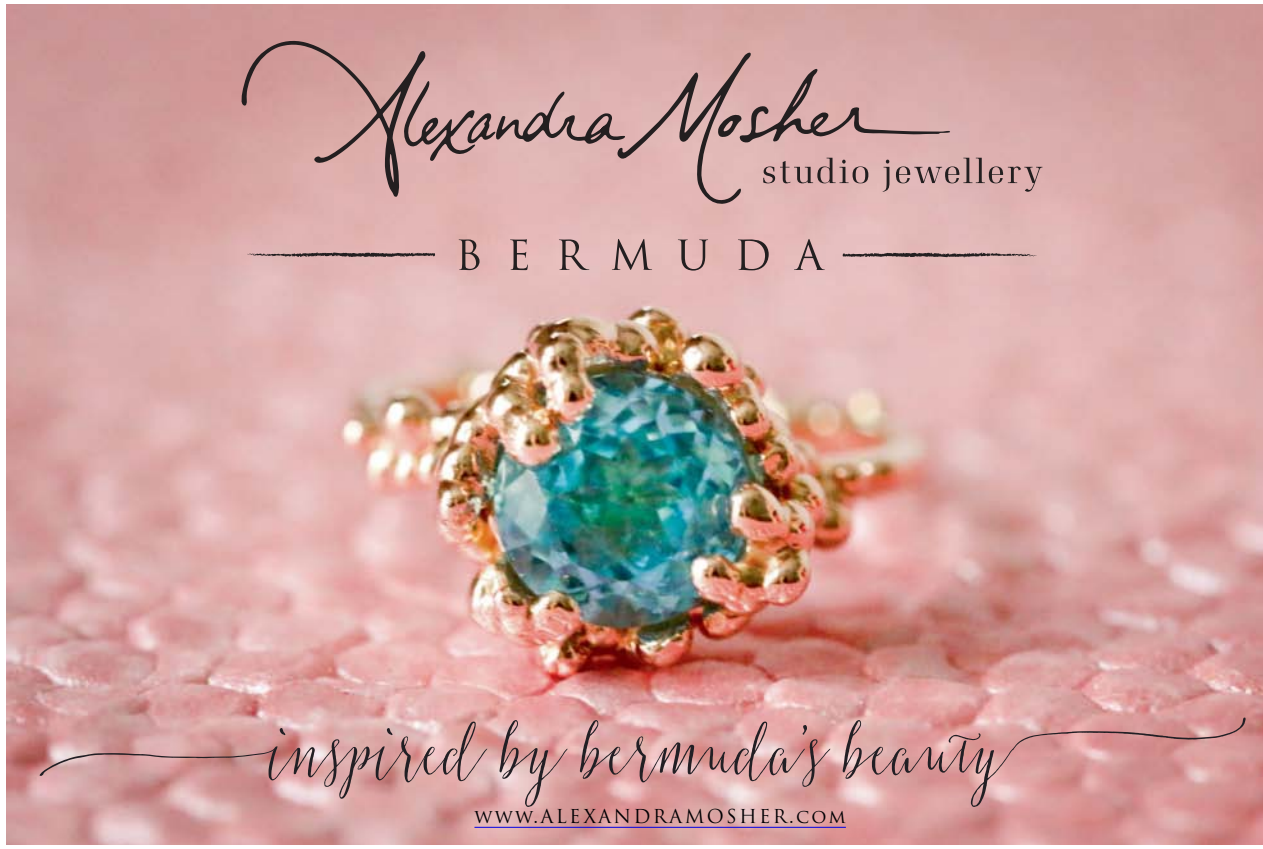
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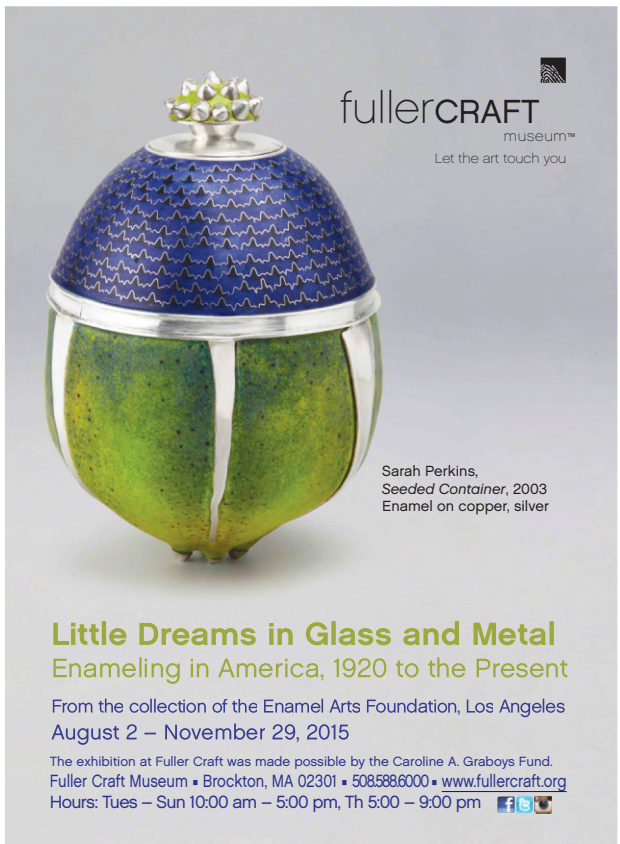
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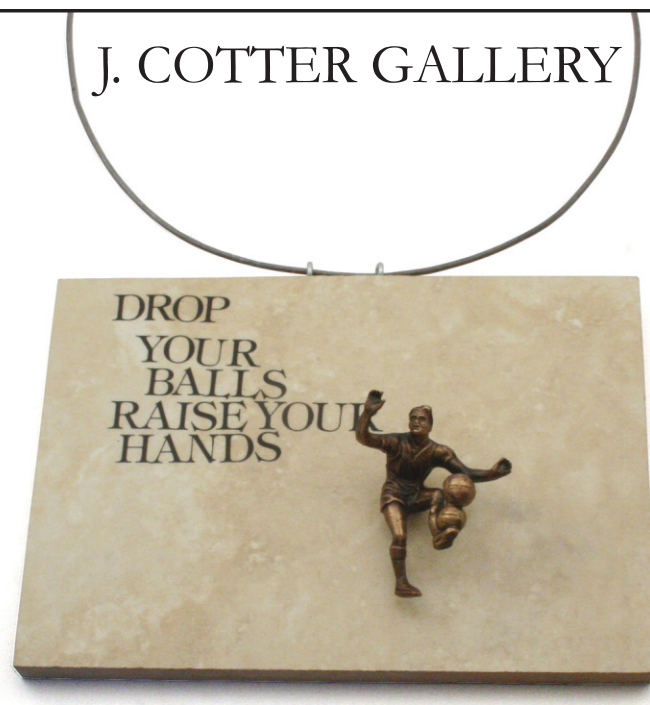

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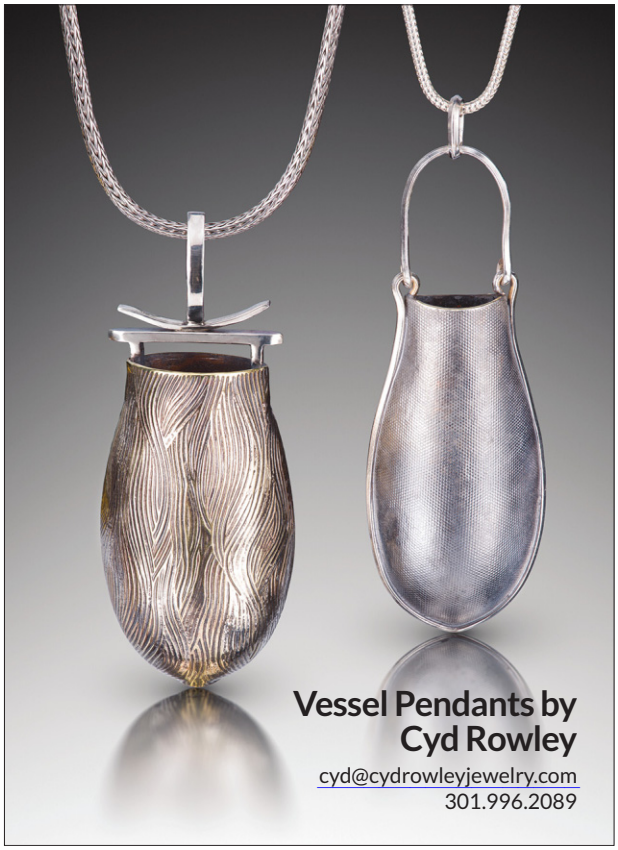
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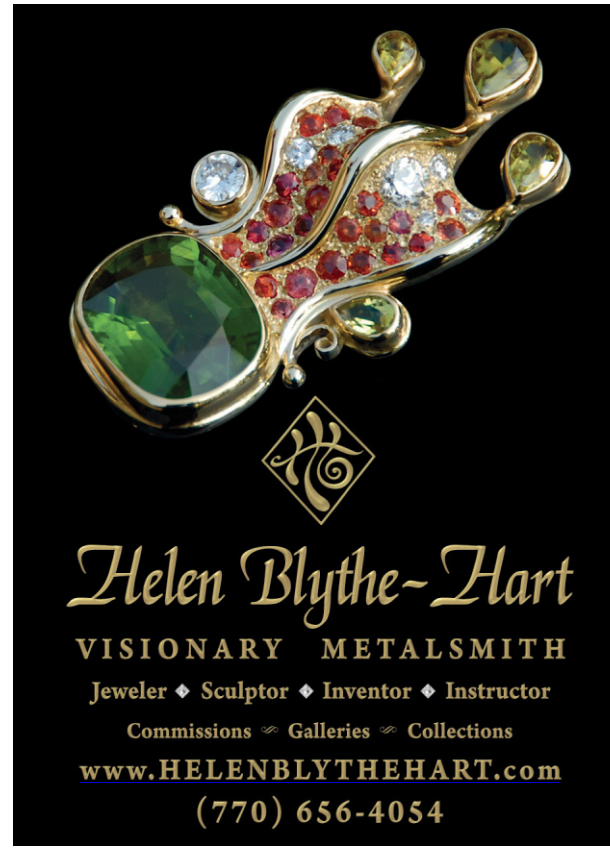
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JAYDAN MOORE
Platter #1, 2011
found platters
36 x 24 x 2"
PHOTO: JIM ESCALANTE

Moved by Metal On Beauty as Interaction

by Wendy Steiner

I

Repurposing the Ruins

FOR DECADES WE have watched an edifice of thought collapse, premise by rigid premise. It was a grand structure, the Palace of Art, though admittedly not always comfy for those inside. Above were the artists, screwed on their pedestals; below, the viewers, scourged by the 50 shades of gold-plated, barbed-wire, steel-fisted, iron-hearted, spindle-pricking mettle known as the Cutting Edge.

One could not have it both ways in the Palace of Art. An artwork was an Artwork there; design and functional objects were *not*. And though Beauty could be either Sublime or a Cop-Out, depending on your politics, everyone agreed that the experience of Art was different from life, and on the whole, far better. If by chance you did not think so, you were unworthy and belonged outside.

Well, now we are *all* outside, blinking in the sunshine. It is a little sad perhaps, standing amidst the mangled manifestos, the twisted treatises, the crumpled elevations. Yet secretly, some of us can hardly contain our glee. I tell you, ruins can be thrilling—all that good, dead past to play around in, to rethink, to repurpose. *Repurpose* says it all: such a clunky noun/verb mash-up would never have made it into the Palace of Art. But it's our party now.

Cal Lane, for one, fancies abandoned oil drums, shovels, wheelbarrows, and drainage pipes. With her cutting torch, she transforms them into exquisite expanses of lace, in the process "pulling together industrial and domestic life." These intricate phantasmagorias are wondrous to behold: angels, devils, humans, and animals consorting with the curlicues and geometric patterns of tattoo books and fabric prints. The effect is like tapestry or an illuminated manuscript. Lane calls her surfaces "a war of symbols"; "like a wrestler in a tutu." ▸

CAL LANE
Wheelbarrow (Scope Art Fair Installation), 2002
steel, wood
39 x 25 x 25"
PHOTO: CAL LANE

CAL LANE
Three Shovels, 2002
steel, wood
25 x 57"
PHOTO: CAL LANE

JAYDAN MOORE
Inverse Formation, 2012
found materials
16 x 30 x 30"
PHOTO: JIM ESCALANTE

The Cutting Edge had little time for lace, or any form of ornament, for that matter. Ornament interfered with the functional purity of objects and smacked of bourgeois convention and a "feminine" eagerness to please. How tiresomely 20th-century that functionalism now seems! Brian Weissman reveals the suppressed eloquence of the *Dead Languages* of domestic hospitality and observance in his exploded fragments of silver teapots and ritual cups. "My works," he says, "speak to the nuances of the life cycle of materials, the ebb and flow of traditions, and the appreciation of... handmade silver objects."

Jaydan Moore fuses pieces of old silver trays and tea vessels into extravagant composite objects rich in ornamental engraving. Along with the patterning in his recycled silver, he savors its "dings, scratches and patination." They are signs of use; a physical record of the daily interaction between objects and their owners. "I see this accumulated layering of worth as far more precious than the most valuable of materials," Moore states. "By fabricating a new form out of many fragments from stylistically and historically related objects, I create a new image of what that object means to our society, a representation that takes all memories of its use into consideration." Here form does follow function. The Cutting Edge was simply not interested in most of the functions that objects perform. ■

JAYDAN MOORE
Decorate/Deteriorate, 2012
found materials
8 x 31 x 22"
PHOTO: JIM ESCALANTE

BRIAN WEISSMAN
Dead Languages: Kiddush Cup, 2014
sterling silver
7 x 7 x 1"
PHOTO: BRIAN WEISSMAN

BRIAN WEISSMAN
Dead Languages: Shattered Teapot, 2012
silverplate
12 x 12 x 5"
PHOTO: BRIAN WEISSMAN

II

Interactive Beauty

THESE UNAPOLOGETICALLY PLEASING works suggest that beauty is once again respectable in art. Its meaning has changed in the process. The uppercase *B* is gone, along with the absolutes and directives that went with it. If we pose the perennial dilemma of whether beauty lies in the artwork, the mind of the artist, the eye of the beholder, or the world represented in the work, the answer today is obvious: no, no, no, and no.

Beauty is not *in* anything. It is an interaction. The parties to this interaction are (in the case of art): a creator, a work, a viewer, and a model (i.e., a represented subject, physical or abstract). In finding a work beautiful, we are watching ourselves respond to it, attuned to something we value in it, and to that extent participating in that value ourselves. This mirror-like revelation of "our beauty" comes as a great pleasure. We learn something about ourselves through what moves us, though we may not consciously understand our pleasure this way. Instead, we tend to focus on the artist who made this extraordinary object for our viewing. We feel privileged to have "come in contact" with such a sensibility and skill. We attribute the sense of value that pervades us to anything but ourselves: to the artist, to the "beautiful object" he or she has made, and often to the beauty "in" the world that the artist shows us. In our gratitude, we elevate these parties to extravagant heights.

Since artists are the first to see their finished work, insofar as they find it beautiful, they pass through the same interactive relay as any viewers: they invest something beyond themselves with value, because it triggers a pleasurable recognition of their own value. But unlike general viewers, artists who observe their own work and "find it good" are quite consciously finding *themselves* good for having made it. Brilliant artists and sublime artworks: these are commonplace projections of interactive beauty onto people or things.

It seems harder to credit the viewer's participation and agency. But for a work to *be* beautiful, viewers must *find* it beautiful, and they must *have it within themselves* to do so. Since the viewer's nature is beyond the artist's control, it is tempting for artists to underestimate or resent the viewer's role. All sorts of social structures exist to shape a viewer's response—education, the critical and art-historical establishment, the taste of powerful people—and networks and communities often crystallize around objects collectively found to be beautiful. But interactive beauty is always to some degree individual and even idiosyncratic. Every viewer draws a work into a unique story.

Viewers have always played a crucial, if unsung, role in the creation of artworks. But with the Palace now in ruins, their participation in beauty has become something to celebrate. In 1984, some art enthusiasts came upon a heap of "strange and mysterious bundles of wire and detritus" on a Philadelphia sidewalk and brought them to the gallerist John Ollman. "It's impossible to express how exciting it was to see these objects for the first time," Ollman writes. His response in effect "created" a hypothetical artist, Philadelphia Wireman, and transformed the "mysterious bundles" into objects of beauty. Ollman has repeatedly been accused of being the Wireman. But that is just the point: viewers do create art. As folklorist Brendan Greaves writes of the Wireman:

> When...we ask who could have made these astonishing objects, so seductive yet so forbiddingly insular, we participate in a collective narrative. We propagate and unfold the Wireman's hermetic vision and aesthetic through the modest act of wondering, of considering how these objects mean.... We are, all of us, implicated in the formation, circulation, and interpretation of the Wireman's identity, history, and art. Who is the Philadelphia Wireman? We are, all of us. Together we untangle bare wires.

To conceive of beauty as an interaction entails rethinking the roles of all involved. I said at the start that it's our party now. But who are "we"? Tentative, hybrid creatures; part viewer, part artist, part model, part work of art. With the Palace's pedestals toppled, the parties to beauty occupy common ground and try out the view from one another's shoes. This is not to say that there is no difference anymore between artist and viewer, model, artwork, but what moves us now is the connection. ■

PHILADELPHIA WIREMAN
Untitled, ca. 1970–1975
wire, found objects
6 ½ x 3 ½ x 3"
COURTESY FLEISHER/OLLMAN, PHILADELPHIA
PHOTO: AARON IGLER/GREENHOUSE MEDIA

PHILADELPHIA WIREMAN
Untitled, ca. 1970–1975
traffic reflector, batteries, car parts
12 ½ x 9 x 4 ½"
COURTESY OF FLEISHER/OLLMAN, PHILADELPHIA
PHOTO: AARON IGLER/GREENHOUSE MEDIA

III

Yearning for Connection

MY INTENT HERE is not to erect yet another Palace of Art. Interaction is quicksilver, not the stuff of beams and bolts. But I would be the first to admit that there are values associated with this approach to aesthetics: egalitarianism and a tolerance for individual difference; a yearning for communication, mutuality, and empathy. Many artists today seem not only comfortable operating with such values, but desperate for them. Their motivation is not hard to understand. Every new electronic device links us more effortlessly to vast networks of users; yet somehow our isolation only increases.

Patricia Sullivan shows what human connection looks like at a time when technology, as she says, "consumes our personal lives." She uses the form of Victorian mourning jewelry as a setting for our loss. The beloved's likeness in *Widget Locket #2: Homage to Old Technology* is a generic Twitter feed. The image enshrined in *Widget Locket #5: Homage to Vanity* is Sullivan's own selfie.

Leah Hardy also blames technology for the failure of communication. She describes her "insect-inspired forms" as "metaphors for the present human condition" in which scientists "genetically modify our food, alter our bodies and prolong life." Oblivious to each other, the buglike creatures in *love letter, en route* chirp out "To Whom It May Concern," hoping against hope that someone out there will answer. But given the odds, even if their flowerlike Victrolas blast out their call, no one can predict whether the *effort in understanding* will find a response. ▸

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PATRICIA SULLIVAN
Widget Locket #2: Homage to Old Technology, 2013
sterling silver (fabricated), archival paper, Plexiglas, fabric
locket width 1 ¾"
PHOTO: P. SULLIVAN

PATRICIA SULLIVAN
Widget Locket #5: Homage to Vanity, 2014
(open and closed)
sterling silver, Plexiglas, digital photography on archival paper
locket width 2 ⅜"
PHOTO: P. SULLIVAN

LEAH HARDY
effort in understanding, 2014
cast bronze, fabricated copper and brass, patina, prismacolor
3 ¼ x 6 x 3"
PHOTO: GRANT HANCOCK, ADELAIDE, AUSTRALIA

LEAH HARDY
love letter, en route, 2014
cast bronze, patina, prismacolor, fabricated silver, nickel silver, brass and copper, steel cable, paper, wax
5 ½ x 15 x 3"
PHOTO: GRANT HANCOCK, ADELAIDE, AUSTRALIA

KATHLEEN JANVIER
We Carry Volumes -
All These Empty Pages. xvii, 2013
copper, steel findings
6 x 2 ½" x ½"
PHOTO: KATHLEEN JANVIER

KATHLEEN JANVIER
We Carry Volumes -
All These Empty Pages. viii, 2013
copper, rose gold plating
largest 7 ½ x 2 ¾ x ¼"
PHOTO: PD REARICK

LAUREN MCADAMS SELDEN
Similar Discussion, 2007
copper, enamel paint, bearing
21 x 4 x 6"
PHOTO: LAUREN MCADAMS SELDEN

This communicative impasse is schematized in Lauren McAdams Selden's sculpture, *Similar Discussion*. One party to the "discussion" is stuck on a treadmill, and the other, a songbird, is locked in a cage. Both are tethered to an empty mailbox.

Possessions sometimes help us understand their owners: a relationship, according to jeweler Alyssa Dee Krauss, "that can exist between a piece and its wearer, an object and its holder; the idea that people develop personal, sentimental, or intellectual affinities with objects." But grasping this connection is easier said than done. Kathleen Janvier pictures herself—indeed, everyone—as a baffled interpreter, struggling to understand others through what they own. "...At the moment we are forced to make sense of a person through their things, the feeling of lack is overwhelming....[E]ventually we build up the courage to search deeper, to shuffle the pages, to read what is written below, and satisfied, let them fall away again; calming evidence of the memories that exist with or without them." Janvier's brooches look like stacks of empty shopping bags or blank pages where we search, and only fleetingly discover, glimpses of the owner.

Joshua Mosley's multimedia work presents the connections between people, ideas, and objects as tenuous and baffling. In his animation *A Vue*, we encounter a park ranger who has spent his entire career maintaining a huge bronze statue of George Washington Carver. His relation to the statue, as to Carver, is a mystery to him, as perplexing as the vast difference in their scale. ▸

JOSHUA MOSLEY
Friedrich Hayek, 2010
bronze
14 ¾ x 4 ¼ x 3 ⅛"
PHOTO: JOSHUA MOSLEY

JOSHUA MOSLEY
George R. Brown, 2010
bronze
14 ⅜ x 5 ⅜ x 2 ⅜"
PHOTO: JOSHUA MOSLEY

JOSHUA MOSLEY
International, 2010
installation at the Indianapolis Museum of Art: mixed media animation, three bronze sculptures
PHOTO: JOSHUA MOSLEY

Mosley's video *International* features the economic philosopher Friedrich Hayek and the industrialist George R. Brown—two historical figures who never met in life and do not appear in the animation either, though the soundtrack includes archival recording of their voices (along with Mosley's original music track). But in the gallery installation of *International*, bronze statues of Hayek and Brown "watch" the video on a screen from their pedestals. The disjunction between words and body is analogous to the inconsistency between the characters' principles and their actions. We hear Hayek, for example, stating that the pursuit of profit is "the ultimate in altruism," since it extends "our concern to people who are beyond our range of personal conception." Some of us might have thought that this yearning for connection was better satisfied not by the pursuit of profit, but of beauty. ▸

JOSHUA MOSLEY
A Vue, 2004
mixed media animation
PHOTO CREDIT FOR FILM STILL:
JOSHUA MOSLEY

ALYSSA DEE KRAUSS
The Book of Learning to Listen (earrings), 2002
sterling silver, 18k gold, binding thread
3 x ¾"
PHOTO: KEVIN DOWNEY

Alyssa Dee Krauss is all too aware of the difficulties of understanding and empathy. She offers Rainer Maria Rilke's wise counsel in *Patience*, a necklace composed of these words: "Be patient towards all that is unresolved in your heart and try to love the questions themselves." Loving the questions, Krauss can imagine earrings like *The Book of Learning to Listen*, though she knows full well that communication can be like trying to drink out of *The Mad Hatter's Teacup*. ■

ALYSSA DEE KRAUSS
Patience (neckpiece), 1994
sterling silver
1 ½ x 1 ¼ x 1 ¼"
Text: Excerpt from *Letters to a Young Poet*, by Rainer Maria Rilke: "Be patient towards all that is unsolved in your heart and try to love the questions themselves."
PHOTO: RALPH GABRINER

ALYSSA DEE KRAUSS
The Mad Hatter's Teacup, 1993
sterling silver
4 x 6 x 6"
Text: "A Mad Tea Party," a chapter from *Alice's Adventures in Wonderland* by Lewis Carroll
PHOTO: RALPH GABRINER

AVERY LUCAS
Pressure, 2012
copper
15 x 18 x 2"
PHOTO: GURVITCH IMAGES

AVERY LUCAS
Hand Made Tray, 2012
copper
16 ½ x 16 ½ x 1 ½"
PHOTO: GURVITCH IMAGES

IV

Breaking the Box into the Viewer's World

BUT LOVING THE questions can also lead to answers. Avery Lucas's sculptures are compelling demonstrations of human connection. The gesture of serving in her *Hand Made Tray* goes both ways: "The protective metal skin of the...tray is giving or receiving," she writes, as viewers place "their hands in the space made specifically to fit the artist's hands." Though the work is hand-sculpted, it looks like a casting of the artist's arms. This idea of formal imitation is parallel to the emulation of the artist's gesture carried out by the owner of the tray, and suggests that a further echoing, empathy, goes on between them. Every time owners use the tray, they enact the very idea of interactive art. *Whose* hands make the *Hand Made Tray*?

Lucas's *Pressure* might seem just the opposite, its figure's arms tensely crossed in self-enclosure. But since the work is life-sized, compellingly tactile, and suspended from the ceiling at a height matching the viewer's body, the viewer ends up mirroring it, "tak[ing] part in the stance of the pose being depicted." To see the work is to "take it on."

Lucas's tray *Tender*, also life-sized, reminds us that trays are a means to "tender" something to another person, to make something pass between them, and in this way, to communicate. Lucas says that this tray presents a "body emerging from a frame, breaking the box into the viewer's world." ▸

AVERY LUCAS
Tender, 2012
copper
32 x 18 x 4"
PHOTO: GURVITCH IMAGES

Gabriel Craig breaks the box altogether in *The Pro Bono Jeweler*, moving his jeweler's bench out into the street to teach his art to passersby. He has "a beef with craft" as it was practiced in the Palace of Art. "It was a rarified place," he writes. "It was about making fancy things for fancy people. It was about the individual genius of the artist. Functional work was admonished."

By contrast, he claims *The Pro Bono Jeweler* is about access: "Access to a specialized skill set, to an antiquated form of manufacturing, to a specific cultural dialogue, and yes, access to handmade jewelry." Craig turns his viewers into collaborators. He lets them keep the rings they make, but leaves them with the suggestion that whenever they wear the rings, they should think of the conversation with him during the process of creation. "At that point the ring [becomes] a vessel for containing that experience....a vehicle for memory."

When a work and a viewer connect in this way, the object becomes part of the narrative of the viewer's life. In *The Prospects of Slow Gold*, for example, Craig takes an engaged couple and another jeweler into the Black Hills of South Dakota to pan for the gold to be used for their wedding bands. (If the couple directs the same attention to their marriage as to their rings, their *prospects* will indeed be bright.) Craig's video tells *his* story of their collective artistry; we can only imagine the stories the couple and their jeweler tell. As Craig says of another of his projects, *Reforming the Collection*, he is bringing "objects to life and insinuating them into people's lives. It's like the difference between watching sharks on TV and swimming with sharks." ■

GABRIEL CRAIG
The Prospects of Slow Gold, 2011
Social Practice Project; sponsored by *American Craft* and Ethical Metalsmiths
Jeweler Todd Pownell, and couple Jenna Wainwright and Rajiv Jaswa panning for gold on the claim site in Deadwood, South Dakota.
PHOTO: AMY WEIKS

GABRIEL CRAIG
Pro Bono Jeweler: San Antonio, 2011
performance; sponsored by Luminaria, The Southwest School of Art, and the City of San Antonio
PHOTO: GARY SCHOTT

V

Validating Emotion

OLIVIA SHIH
How a Good Girl Sits, 2014
copper, grout, enamel
4⅘ x 5 x 5 ½"
PHOTO: OLIVIA SHIH

IN THE PALACE OF ART, the sharks could be fearsome, but the viewer encountered them behind glass. This distance was applauded as the "impersonality of modern art." Major writers and thinkers from T. S. Eliot and James Joyce to Clement Greenberg and William K. Wimsatt proclaimed the "autonomy" of art from its creator's intentions and its viewer's reactions, particularly insofar as these involved emotion. An artwork was a sign, according to formalists, structuralists, and semioticians, different in kind from reality and requiring a correspondingly mediated response. The aesthetic "Onlooker" (*Zuschauer*) had the right idea, with his (supposedly male) critical distance, whereas the aesthetic "Participant" (*Mitspieler*, literally, "player-with") was to be thought of as naïve or "primitive" (and archetypally female), in suspending her disbelief and being carried away with feeling.

Interactive art renders this opposition meaningless by transforming onlookers into participants. Its "signs" stage and provoke emotional response. Olivia Shih's brooch *For My Brother* is a manifesto of sorts: "a maple sap tap (spile) for the male heart, socially conditioned to be mute." Her update of the chastity belt, *How a Good Girl Sits*, mocks the constraint demanded of women. "Close your legs, cover yourself, do not take up too much room. The 'weaker sex' is expected to exist within a tight grid of white bathroom tiles, symbolic of purity and sanitation and perfect for bleaching away any traces of subversive self." ▸

OLIVIA SHIH
For My Brother, 2014
copper, stainless steel pin, paint
3 ¼ x 2 ¼ x 4 ¼"
PHOTO: OLIVIA SHIH

HSIAO-AI WANG
Implosion, 2014
copper, enamel, found object
2 x 2 ¼ x 3 ¼"
PHOTO: MATTHEW FURUTA

HSIAO-AI WANG
The Little Things in Life
(installation), 2014
rice paper, Chinese ink
13 x 17 x 58'
PHOTO: HSIAO-AI WANG

HSIAO-AI WANG
The Little Things in Life, 2014
copper, enamel, brush
3 x 1 ½ x 2 ¾"
PHOTO: MATHEW FURUTA

HSIAO-AI WANG
Swallowing My Own Words, 2014
copper, enamel, horse hair
3 x 2 ¼ x ¼"
PHOTO: MATHEW FURUTA

Hsiao-Ai Wang treats crying as an equivalent of art making. Her enameled "tears" are a series of sculptural brushes, such as *Swallowing My Own Words* and *The Little Things in Life*, each representing actual tears that she has shed. She uses these brushes to paint two-dimensional images, and then displays the sculptures and their paintings as installations. "I create ink brushes that encapsulate different types of crying," she says. "Each brush tool stems from a different circumstance that overwhelmed me...I paint with the brush I created, allowing my emotions to leave me and flow onto paper." Viewers who own these works could channel Wang's tears into their own paintings, in the process merging with the artist and blurring the very notions of artwork, tool, meaning, and emotion. ■

VI
Visualizing Interaction

SEVERAL ARTISTS IN this exhibition convey the idea of interactivity by presenting the effects of bodies on objects or objects on bodies. Jayne Wilton, for example, etches portraits of her "sitters" by having each breathe on a copper plate. Each sitter's breath produces a unique chemical reaction in the metal that continues indefinitely afterward, the portrait as protean as its living subject. Wilton has worked on the *Breathe* project in various media and with an array of subjects, from scientists and celebrities to patients at The Royal Brompton and Harefield hospitals. According to a recent article in *The Lancet*, a British medical journal, Wilton's "visualisation has helped patients to understand the effects of their condition on their breathing, and serves as a poignant reminder of the importance of exercising good breath control to patients with respiratory disorders such as chronic obstructive pulmonary disease." Wilton provides a contemporary take on Henri Bergson's *élan vital*, where the creative life force of breath binds people together through beauty. ▸

JAYNE WILTON
Breathe, 2010
breath etched into copperplate
5 x 4"
PHOTO: JAYNE WILTON

JAYNE WILTON
Breathe, 2010
breath etched into copperplate
5 x 4"
PHOTO: JAYNE WILTON

Evin Dubois presents metal records of the body's motion in time. His sock- and shovel-shaped works include shoe insoles transformed by the feet of those who walked on them. "These works were sculpted by a body that embarked on a journey," Dubois writes. "The forms showcase the intense friction of one's physicality in relation to the terrain of the foot. Their existence was performed, and now all that remains are these objects that exist through the agency of bodily landscape." These vestiges—weathered, tattered—are extended to the viewer as a poignant image of interactivity.

If Dubois symbolizes the interactivity of beauty through the body's imprint on leather, and Wilton through the effect of bodily breath on copper, Lorre Hoffman consecrates the body's relation to tools. "I am attempting to draw attention to the joy, the beauty and necessity of physical labor for the human animal," she writes. "The human body has evolved to be physically engaged with its world....[But in a world of computers and TVs] we accumulate less and less of our knowledge from actual physical connections." The beading and patterns on her shovel handles suggest Native American artistic traditions, in which the practical objects of daily life are suffused with ornamentation, to the point that any distinction between aesthetics and functionality becomes meaningless. ▸

EVIN DUBOIS
Untitled, 2014
shoe insole, steel
5 ½ x 9 x ¼"
PHOTO: EVIN DUBOIS

EVIN DUBOIS
Untitled, 2014
shoe insole, steel, sterling silver, epoxy
5 ½ x 9 x ¼"
PHOTO: EVIN DUBOIS

LORRE HOFFMAN
Shovel 1, 2013
glass beads, buckskin, shovel
60 x 8 x 3"
PHOTO: KATHY CARDINAL

LORRE HOFFMAN
Shovel 2, 2014
glass beads, buckskin, shovel
48 x 6 x 3"
PHOTO: KATHY CARDINAL

JILL BONOVITZ
Radiant, 2012
coated wire, tin foil
42 x 36"
PHOTO: JOE PAINTER

Jill Bonovitz renders the ephemerality and volatility of interactive beauty visible. Her wire compositions, *Drawing in Air*, are irreducibly tangled interconnections, beginning with the interplay of the varying gauges of her wires, or "thinnesses," as she calls them. In some works, she includes berries, rose petals, and orchids, connecting inert wire to living nature; and by incorporating string, yarn, and hair, she plays metallic against organic filaments. A longtime ceramicist, Bonovitz at first conceived her wire sculptures as basketlike vessels. But she found that instead of containing anything, they confounded the very notions of "inside" and "outside," merging the work in the shifting ambient conditions of the viewer. "The shadows created by light on the wire compositions are often very...confusing," Bonovitz writes. "What line is wire and what line is shadow? This is what 'drew' me to using wire, and it feels like drawing in air when I construct them."

In *Flying Ring*, Lauren McAdams Selden sculpts toy-like caricatures of people she knows and suspends them on interconnected wires. Frozen in time, they also imply movement, and their configuration changes with each new gallery installation. "Child viewers always think they are flying, even though they have no motors." The human interaction depicted in *Flying Ring* is dynamic: as "death-defying" as a circus high-wire act. ▸

LAUREN MCADAMS SELDEN
Flying Ring, 2012
copper, brass, nickel silver,
mokume gane, steel
dimensions variable
PHOTO: LAUREN MCADAMS SELDEN

LAUREN MCADAMS SELDEN
Gus, 2011
copper, nickel silver,
mokume gane
7 ½ x 5 ½ x 5 ½"
PHOTO: LAUREN MCADAMS SELDEN

LAUREN MCADAMS SELDEN
Shauna, 2011
copper, nickel silver,
mokume gane
6 ½ x 1 ½ x 2 ½"
PHOTO: LAUREN MCADAMS SELDEN

JENNIFER CRUPI
Ornamental Hands: Figure Four, 2014
sterling silver
5 ½ x 3 x 5"
PHOTO: CHRISTIAN LUIS

JENNIFER CRUPI
Ornamental Hands: Figure Four (on mount), 2014
sterling silver, acrylic, inkjet print
8 ½ x 5 ½ x 14"
PHOTO: JENNIFER CRUPI

SOPHIA PARK
Until you make it, 2014
copper, patina, acrylic paint, varnish
35 x 13 x 10"
PHOTO: SOPHIA PARK

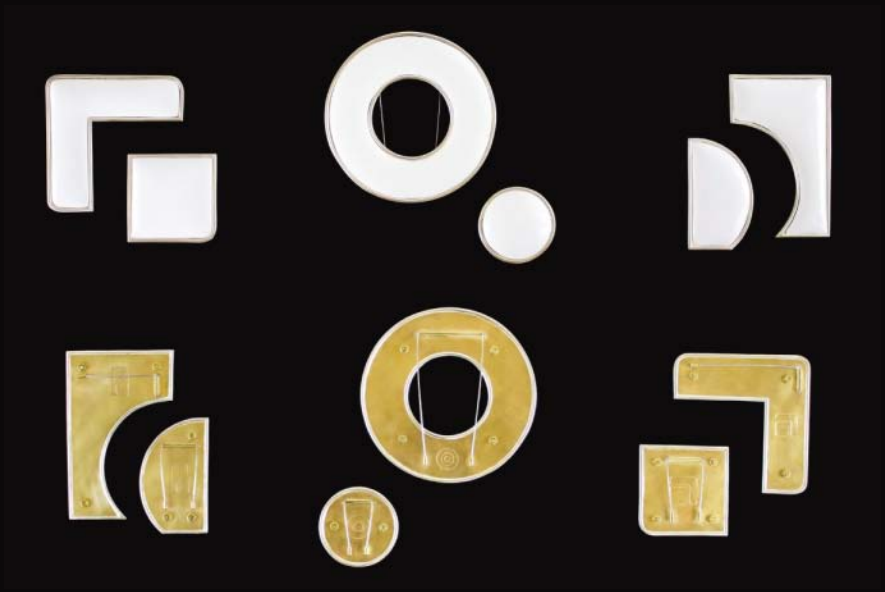
SOPHIA PARK
Adaptation, 2009
copper, silver, acrylic paint
40 x 25 x 23"
PHOTO: SOPHIA PARK

Sophia Park turns the interplay of artwork, model, artist, and viewer into a literal dance in videos she makes of her exquisite sculptural adornments. In *Adaptation* and *Until You Make It*, it is impossible to tell whether the work is adorning the wearer's body or the wearer's body is adorning the work. The effect is like the unanswerable question in William Butler Yeats's poem, *Among School Children:* "How can we know the dancer from the dance?" Park's description of her work is itself poetic:

> I have made pieces that constrict and impede body movement in various ways. The appearance of the work is derived from bonsai trees, which are trained by wiring the branches, pruning the branches and trunks, and also pinching off new growth to create a particular configuration. Just as bonsai trees are pruned and clipped, human experiences prune and shape us to produce the fruits of patience and faith to persevere through hardship and difficulties. The work as a whole is representative of the message of surviving, adapting and overcoming in response to the harsh realities of our environment.

With Jennifer Crupi's jewelry installations, we see a very different sort of interaction between body and artwork. *Ornamental Hands* shows us all that feminists have resented in traditional concepts of beauty. Far from an illuminating interchange among empowered agents, here beauty is reduced to a formal gesture lifted from art-historical "masterpieces" and turned into a rigid prescription. Crupi claims that the "real decorative ornament" she has made is not the jewelry itself, but the gestures these works "encourage the wearer to assume." Indeed, the "adornments" look more like torture devices. As Crupi describes them, "Each work consists of attachments for the fingers that are suspended by chains and braced on the wrist, neck, or hand, positioning the fingers marionette-style....Like corsets and other restrictive beauty aids, *Ornamental Hands* is yet another extreme tool for beauty." The display mountings for the pieces include details from the source paintings, and stand as cautionary tales of the tyranny of beauty—particularly female beauty—conceived as formal stereotype. ▸

TOM MUIR
Elegant Gentleman's Prosthetic Moustache, 2014
sterling silver
7 ¼ x 1 ¾ x ½"
ON MODELS, PHOTOS:
BENJAMIN CARTER GRIMES



NASH QUINN
Compatibility Brooches, 2014
brass, sterling silver,
copper, powdercoat
each pair approx. 4 x 3 x ½"
PHOTO CREDIT: NASH QUINN

Tom Muir provides a comical take on this notion. His *Elegant Gentleman's Prosthetic Moustache* is an object lesson (pun intended) in the variability of viewer response. As the photographs indicate, his extraordinary moustache, worthy of Salvador Dalí's, launches a host of personas in its wearers. "Whether you are a well-established gentleman with respectable facial hair, or an inexperienced young man with peach fuzz, or something in between, *Elegant Gentleman's Prosthetic Moustache* will give the wearer that certain air of savoir faire, because a confidant man is a more productive man. Works great for the ladies too!"

Nash Quinn's *Compatibility Brooches* also reveal the power of individual viewers in determining the meaning of art. Quinn makes his brooches in sets of two, cut out of a single piece of metal. Each of the elements is worn by a different person. Since the brooches fit together perfectly, they imply a seamless fit between their wearers, but to judge by the photographs—touching, amusing, enigmatic—wearers have their own ideas when it comes to their compatibility. ■

NASH QUINN
Compatibility Brooches (worn), 2014
brass, sterling silver,
copper, powdercoat
each pair approx. 4 x 3 x ½"
PHOTO CREDIT: NASH QUINN

VII

Games, Toys, Playgrounds

INTERACTIVE BEAUTY CAN be like a game, a puzzle, or toy in which we learn about ourselves through our pleasure. Karen Lauseng offers tops and yo-yos for us to twirl or unspool into wondrous patterns in motion. Yael Friedman challenges us with a *Puzzle Ring* and mind-teasing *Pebbles* and allows us to assemble our own jewelry, as in the animations, *Doll House Necklace* and *Gestalt*. Mindful of M.C. Escher's statement: "My work is a game, a very serious game," she states. "I view jewelry as an interactive art form, sculptures that call the wearer to touch and explore. Precious jewelry becomes a toy and the wearer gets a role in the game." ▸

KAREN LAUSENG
Top, 1995
sterling silver and copper
mokume, sterling
2 ½ x 1 ¼ x 1 ¼"
PHOTO: PETER KRUMHARDT

KAREN LAUSENG
Yo-yo, 1995
sterling silver and copper -
marriage of metals, nylon cord
2 x 2 x 4"
PHOTO: PETER KRUMHARDT

YAEL FRIEDMAN
30P Puzzle Ring (assembled), 2011
stainless steel, 14k gold
½ x 1 ⅛ x 1 ⅛"
PHOTO: NIR FRIEDMAN

YAEL FRIEDMAN
30P Puzzle Ring (disassembled)
PHOTO: NIR FRIEDMAN

YAEL FRIEDMAN
Pebbles, 2014
brass
each 1 x 1 ⅛ x ¾"
PHOTO: NIR FRIEDMAN

Lauren McAdams Selden's installation *Engagement* turns the search for love into a game. Her sculpture has the dimensions of a queen-sized bed, and consists of rods like those on a foosball table, each with an enamel drawing turned face down. When the viewer flips a rod, its drawing is revealed, and on an adjacent wall are cards that associate each drawing with "a human personality trait (e.g., kind, hardworking, handsome). The viewer is asked to physically flip the forms...[and discover] the many available options along with the game-like/confusion...of finding one's match." ▸

LAUREN MCADAMS SELDEN
Engagement, 2008
copper, vitreous enamel, steel
82 x 60 x 32"
PHOTO: LAUREN MCADAMS SELDEN

LAUREN MCADAMS SELDEN
Engagement (details)
PHOTO: LAUREN MCADAMS SELDEN

MARIKO KUSUMOTO
Self-Entertainment Kit
(closed and open), 2009
nickel silver, brass, copper, decal,
sterling silver, resin, found objects
closed: 17 x 11 ½ x 3"
open: 17 x 34 ½ x 3"
PHOTO: DEAN POWELL;
COURTESY OF MOBILIA GALLERY

MARIKO KUSUMOTO
Self-Entertainment Kit (details)
PHOTO: DEAN POWELL;
COURTESY OF MOBILIA GALLERY

MARIKO KUSUMOTO
Self-Entertainment Kit (details)
PHOTO: DEAN POWELL;
COURTESY OF MOBILIA GALLERY

Mariko Kusumoto offers the viewer the ultimate in games and toys in her *Self-Entertainment Kit*. Part dollhouse, part *Wunderkammer*, part Joseph Cornell box, part jewelry case, it recapitulates the history of art in mechanical pop-ups, three-dimensional Muybridge strips, and Surrealist "exquisite corpses." The profusion of the kit's treasures fit neatly inside the *Kit*'s covers, but if you peer through the little door in the middle, an eye peers back at you, inviting you in. Kusumoto writes, "As the viewer opens layer after layer, secrets and surprises are revealed." Lucky the viewer who samples these delights! ▸

TOM OTTERNESS
Cone Fixing Cylinder, 2014
bronze
79 x 65 x 33"
PHOTO: BILL ORCUTT

Tom Otterness builds whole playgrounds out of the debris of the old Palace of Art, humanizing the cold geometric forms of modernism into lovable cones, cubes, and spheres. In the "Creation Myth" series, he deploys these figures to overturn the misogyny of the Pygmalion myth. In this archetypal account of male creativity, the sculptor Pygmalion refuses to use any model for his image of beauty, because he believes that all women are prostitutes. He fabricates an ideal female figure out of his own imagination, and predictably, falls in love with his self-projection. With the help of the gods, he kisses the statue to life and then marries her. This is Interactive Beauty with a vengeance, I suppose, except that the women in the story have no agency. Pygmalion is not only the artist, but the model for his artwork, its viewer, and its owner. Otterness amends this closed circuit with a female artist who sculpts a male statue, and when the two kiss, they kiss as equals. ■

TOM OTTERNESS
Kissing Couple, 2014
bronze
74 ½ x 54 x 32"
PHOTO: BILL ORCUTT

VIII

Empowering the Viewer

WE COULD THINK of interactive beauty as a carousel. Artist-barkers whirl around, inviting us to jump onboard with the promise that anyone can win the brass ring. If we join them, it is only natural to try barking back a little. That's how I saw my Call for Submissions for this *Exhibition in Print*. Take a ride on my carousel, I offered. Make a grab for the brass ring—or the iron, the silver, the gold! Put aside the hard, cold mettle of modernism and be "Moved by Metal." Jeffrey McGee leapt on, and in the process rejiggered my title to read "Moving Metal." I accept his friendly amendment and return the bow of his irresistible teapot in *Gestural Infusion*.

Perhaps the most unexpected response came from Ron Porter, who is not an artist himself, but an impassioned viewer. Porter submitted an anonymous metal sculpture of an unknown subject, which had greatly moved him:

> Who was he? Someone's father?
> The product of an imagination?
> A field hand, perhaps? Or maybe the
> first African-American Professor
> of Anthropology?
>
> An unknown being from another
> era cast, not in bronze, but in iron....
> Labeled "Slave" in an auction catalogue,
> with no supporting evidence to justify
> the moniker. Nothing known, but
> evoking speculation from all who meet
> him...this beautiful no-man, everyman,
> immortalized in metal and affixed to a
> painted cheese box epitomizes the power
> of art to evoke and provoke....Beauty
> served, art served, mankind served.
> Is there a purpose more important?

Any artist who has ever worried whether there is anyone out there "To Whom It May Concern" might consider Ron Porter, yearning after an artist and a model hidden by the oppression of slavery and the passage of time, but living on vividly in his imagination. ■

JEFFREY MCGEE
Gestural Infusion, 2014
sterling silver, copper, stainless steel mesh
7 x 5 x 3"
PHOTO: JEFFREY MCGEE

ANONYMOUS
(SUBMITTED BY RON PORTER)
The Slave, n.d.
cast iron, wood, paint
34 ½ x 22 x 18"
PHOTO: MANA D. C. HEWITT

BOAZ VAADIA
Milka & Tirza, 1990
bronze, bluestone, boulder
41 x 47 x 24"
permanent installation,
All Souls School Courtyard,
New York, NY
PHOTO: BOAZ VAADIA STUDIO

BOAZ VAADIA
Shani standing with her stone
counterpart, 1986
PHOTO: BOAZ VAADIA STUDIO

IX

Transformative Beauty

SOME ARTISTS CREATE interactive beauty by crossing their lives with those of their audience. Others allow us to see that the experience of any artwork entails this interaction—that W. H. Auden's line, "Art makes nothing happen," if it ever was true, is true no longer. More and more, we realize that we care about art because it makes *us* happen.

Boaz Vaadia is vividly aware of human interaction in art. The poses of his layered figures are borrowed from workmen he saw lounging on the boulders he now uses in his sculpture, as well as from ancient Egyptian and Aztec statuary. His bronze figure groupings, though blank-faced, are eloquently expressive of mood and relationship. Vaadia installed *Milka and Tirza* in the courtyard of his daughters' nursery school, and watched each day as their schoolmates played with the sculpture. Many believed the figures were images of them. One girl, now in her late teens, told Vaadia that when she began at the school she thought the smaller figure was of her, but by the time she graduated, she had proudly become the bigger one. She understood her growth through the sculpture. Vaadia regularly invites classes of school children to his studio, and thephotograph here of little Shani suggests the sort of play that must have gone on in the schoolyard between *Milka and Tirza* and generations of young viewers.

Nick Dong renders the emotional connection between audience and objects visible in his "Fable Adornment" series. When a person wearing one of his brooches allows someone else to touch it, the brooch blooms into vivid color and imagery. The titles of these pieces—*Brace, Caress,* and *Fondle*—name the gestures of intimacy in an experiential "fable" that "adorns" them. Dong describes his artistic practice as "participatory conceptualism...antithetical to passive visual experience." For him, art lies in interaction. ▸

NICK DONG
Brace (before and after), 2008
brooch with thermochromic painting
3 ½ x 3 x 1 ½"
PHOTO: ROBERT COUTO

NICK DONG
The Mend-Smith Project
(before and after), 2007
commitment rings
PHOTO: NICK DONG

Dong's *Mend-Smith Project* began in 2006, when a widowed friend asked him to repair the broken symbolism of her late husband's and her wedding rings. Dong cut the smaller ring and turned it inside out, so that the inscription was now on the outside. Then he fused it inside the larger ring, with the two inscriptions touching invisibly, merged in a secret and enduring embrace. Dong is performing more "mend-smithing" in the gallery version of this *Exhibition in Print* at the Center for Creative Craft and Design in Asheville, NC, this summer. As he writes, "The project begins with listening to a widow or widower tell the story of their love—how the couple met, the nature of their love, their fondest memories—and synthesizing a concept for a new piece of jewelry using the couple's wedding bands as the material.... My process will be open to the public, and the widow or widower commissioning the piece will be able to watch the work as it unfolds... and receive their new piece of jewelry for free, in exchange for preserving their new *Mend-Smith* object through photography."

Interactive beauty can bring about social as well as personal change. When John Kindness came upon a burnt-out car by a canal in East London, its exquisite patination and the graffiti on the wall behind it inspired him to paint historic lace patterns over the surface. He discussed his thinking with passersby as he worked, and in the months that *Lace Car* stood by the canal, it was never defaced. Soon after it was finished, Kindness found a wrecked motorcycle deposited nearby, intended to encourage more of the recycler's art.

A few years ago Kindness created a public art project for a rundown park in Philadelphia. "The community I was working with wanted me to look at the people who had ... struggled for their rights ....for basic human dignity and a living wage," he says. The resulting *Labor Memorial* in Elmwood Park consists of seven tables installed in an aggregate pavement the color of blue denim, with terracotta brick "seams" running through the aggregate. The tops of the tables are bronze blowups of blue jeans buttons, each embossed with an episode from the history of the U.S. labor movement. At the 2010 community festival celebrating the project's completion, Kindness sang 1930s work songs accompanied on his banjo. ▸

JOHN KINDNESS
Lace Car, ca. 2006
oil stick on burnt out car
PHOTO: JOHN KINDNESS

JOHN KINDNESS
Labor Monument,
Elmwood Park, Philadelphia, 2012
bronze, concrete with blue glass aggregate, stone, brick, timber
PHOTO: JOHN KINDNESS

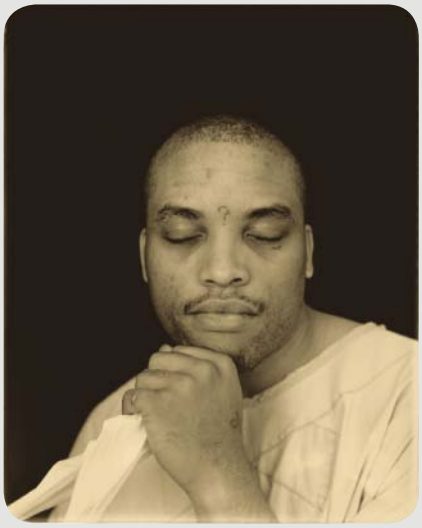
left:
JOHN KINDNESS
Labor Monument,
Elmwood Park, Philadelphia
(detail: Farm Workers table)
diameter 24"
PHOTO: JOHN KINDNESS

OSCAR MUÑOZ
Breath/Alenti, 1997
installation of six steel discs with
photo-serigraphs
diameter 8"
PHOTO: NORTH DAKOTA MUSEUM OF ART

In Oscar Muñoz's *Alenti/Breath*, the interaction among viewer, model, and work is a symbolic reversal of injustice. The piece consists of six reflective steel plates mounted on the wall at eye level. Viewers first see only their reflections in the plates, but when they come close, the fog of their breath reveals an engraving in the metal: the image of a Colombian dissident "disappeared" by his government. All that can be known for certain of the "disappeared" is that they are not here. But viewers of *Breath* undo this outrage, causing the disappeared to keep appearing in each act of viewing. The viewer's living breath is the agent of this revival, and as the lost face emerges in the midst of the viewer's reflection, the two lives are momentarily fused.

One of the most poignant examples of interactive beauty is Deborah Luster's *One Big Self: Prisoners of Louisiana (Group Portrait)*. This vast multimedia project arose after Luster's mother was murdered. Luster refused to accept that she and the murderer inhabited the same universe as aliens, with "no contact." She began photographing hundreds of felons in state penitentiaries and made them her collaborators. They chose how they wanted to appear in the portraits, and she gave them prints—more than 25,000 in all—to do with as they pleased. Many mailed them to people on the outside, re-establishing contact after decades of isolation, and family reunions and even marriages followed.

One aspect of the project was a gallery installation, in which Luster printed the portraits as tintypes and filed them in a metal cabinet. Viewers were encouraged to open the drawers and take the tintypes out of their "jail," with a guard posted to ensure that no one walked off with the art. Viewers held these sensuously tactile plates in their hands, making contact with people otherwise cut off from society. "I wanted the portraits to be as direct a telling as possible—to hold up a mirror for the viewer as well as the subject," Luster states. By sheer chance, a stranger she sheltered during Hurricane Katrina turned out to be one of the prisoners she had photographed. He told her: "Maybe all men got one big soul where everybody's a part of—all faces of the same man: one big self." ■



DEBORAH LUSTER
Gary Faley (dob 12.23.72), One Big Self: Prisoners of Louisiana (Group Portrait), 2003
tintype
5 x 4"
PHOTO: DEBORAH LUSTER
LOUISIANA STATE PENITENTIARY
ANGOLA, LOUISIANA

GARY FALEY
DOC#: 291617
DOB: 12.23.72
POB: BATON ROUGE
ENTERED LSP: 1992
SENTENCE: LIFE
WORK: KITCHEN, PRISON HOSPITAL

DEBORAH LUSTER
[Untitled (dob 7.23.70)], One Big Self: Prisoners of Louisiana (Group Portrait), 2003
tintype
5 x 4"
PHOTO: DEBORAH LUSTER
EAST CARROLL PARISH PRISON FARM
TRANSYLVANIA, LOUISIANA

DOC#: 216042
DOB: 7.23.70
POB: NEW ORLEANS
SENTENCE: 3 ½ YEARS

DEBORAH LUSTER
Presentation cabinet, *One Big Self: Prisoners of Louisiana (Group Portrait)*, 2003
steel, 250 photographic plates, 2 leather books
42 x 32 x 24"
PHOTO: DEBORAH LUSTER

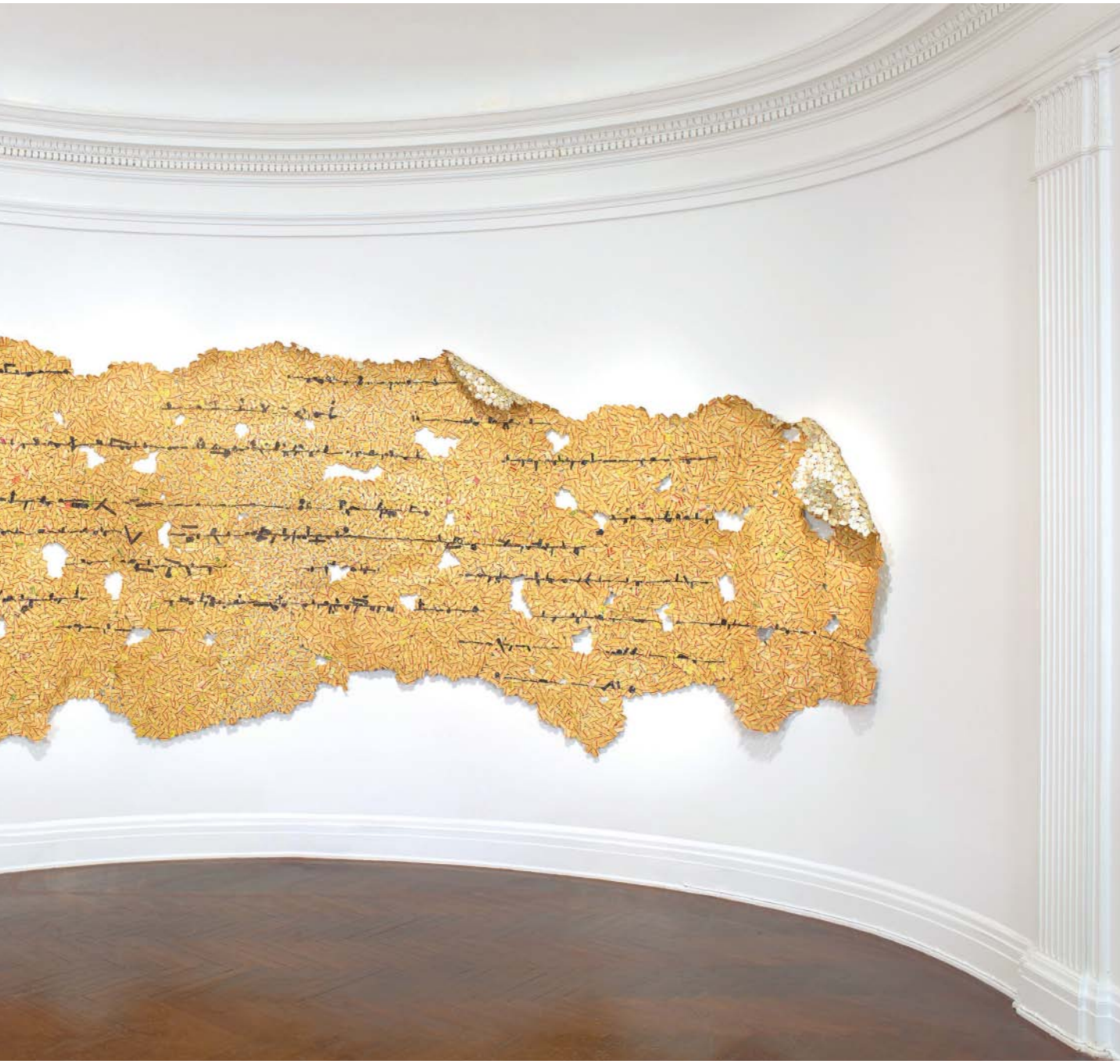
Playing in the Palace

THE VALUES IMPLICIT in interactive beauty converge in the work of the Ghanaian-born Nigerian artist El Anatsui. He salvages much that was of value in the Palace of Art in order to deliver it a final *coup de grace*. Anatsui's metal sculptures are composed of worthless scraps of multinational blight, including tens of thousands of bottle caps and the foil seals around wine corks. Whole communities have helped him scavenge for these materials, which he combines into enormous, exuberant, magnificent homages to the ancient African arts of Kente weaving and basketry. The gorgeous Klimtlike glisten of Anatsui's surfaces is a product of garbage, despoiled traditions, and sheer bloodymindedness, with more than a little genius thrown in for good measure.

In 2014 Anatsui for the first time created site-specific pieces: for the Mnuchin Gallery in Manhattan, a Palace of Art if ever there was one. The interior walls of this mansion on the Upper East Side are painted an elegant gray-pink and edged in white dentil molding. An oval stairway curves gracefully from floor to floor. Anatsui floated a cloud-shaped weaving on the wall of the stairwell and fitted another work to the semicircle of an interior bay. The flamboyant color and ostentatious "darns" and "tears" in these works thumb their noses at the hushed conventionality of the gallery, and the sprezzatura of their drape exposes a flutter of underside as shameless as Marilyn on her subway grate.

Among the site-specific works are Anatsui's first monochromatic pieces, which he calls "Metas." In contrast to the color and dazzle of the other work, these are pale, gridlike expanses of squares cut from discarded aluminum printing plates. They look a lot like 20th-century white-on-white abstraction, and at the same time, the square tiles mimic the toothed molding on the walls around them. Anatsui refuses to explain the title of these works. A Google survey reveals that "Metas" is Spanish for "targets" or "turning points"; ▸

EL ANATSUI
Anthem for A-Nu, 2014
found aluminum, copper wire
as displayed: 82 x 208"
PHOTO: TOM POWEL IMAGING, INC.
ART © EL ANATSUI. COURTESY OF THE ARTIST AND JACK SHAINMAN GALLERY, NEW YORK



EL ANATSUI
TKT, 2014
found aluminum, copper wire
as displayed: 84 x 131"
PHOTO: TOM POWEL IMAGING, INC.
ART © EL ANATSUI. COURTESY OF THE ARTIST AND JACK SHAINMAN GALLERY, NEW YORK

Greek for the "above"s and "beyond"s of postmodernism; and indeed one meaning or another in dozens of languages, including Esperanto. I like to think of "Metas" as English for "metals" in the process of melting away.

Close up, the monochrome works are as enigmatic as their title. Here are just a few of the fragmentary messages I found in the squares of printing plate during my visit to Mnuchin:

your words
will never for
you I was too
so much. We
hear your advi
Papa w
Beatri

immorality, there
Parnell's highly
Downfall on his own

Energy for Sustainable
Dev't in Africa

Whatever Anatsui salvages seems to turn into poetry, fragments of value rescued from ruins, waiting for us to fill with meaning. I cannot help but marvel as he deploys the grids, the negative spaces, the pale-on-pale abstraction—and yes, the formal elegance—of the Palace of Art to out-Meta it at its own game. It is a profound pleasure to join with him and all the artists and viewers of this *Exhibition in Print:* all of us moved by metal. ■

Wendy Steiner is the Richard L. Fisher Professor of English Emerita at the University of Pennsylvania and Founding Director of the Penn Humanities Forum. Among her books on modern literature and visual art are The Real Real Thing: The Model in the Mirror of Art *(2010);* Venus in Exile: The Rejection of Beauty in Twentieth-Century Art *(2001); and* The Scandal of Pleasure: Art in an Age of Fundamentalism *(1996).*

The commissioned curator for this year's* Exhibition in Print *was made possible through the generous support of the Rotasa Foundation.

EL ANATSUI
Metas V, 2014
found aluminum, copper wire
as displayed: 103 x 104"
PHOTO: TOM POWEL IMAGING, INC.
ART © EL ANATSUI. COURTESY OF THE ARTIST AND JACK SHAINMAN GALLERY, NEW YORK

EL ANATSUI
Metas V (detail)
PHOTO: WENDY STEINER
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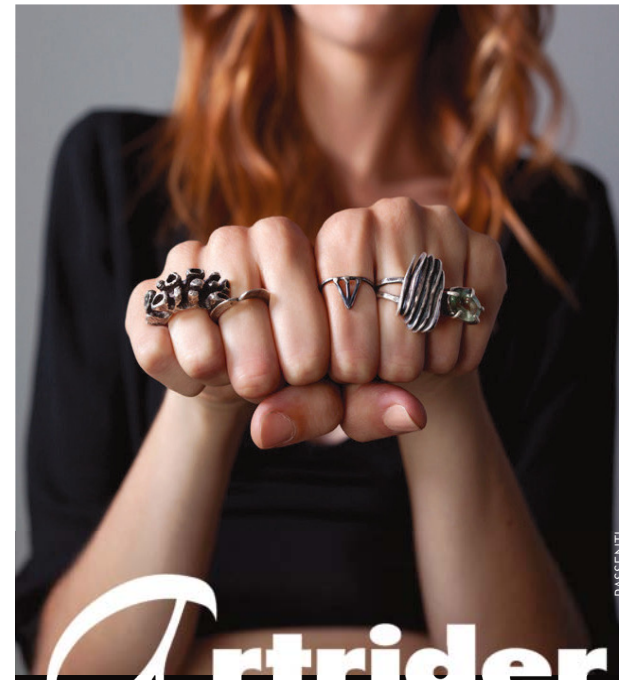

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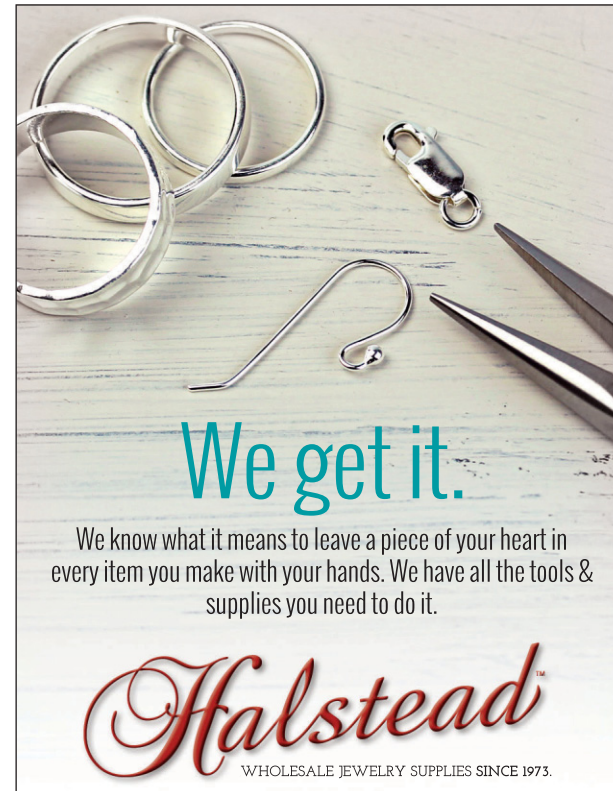

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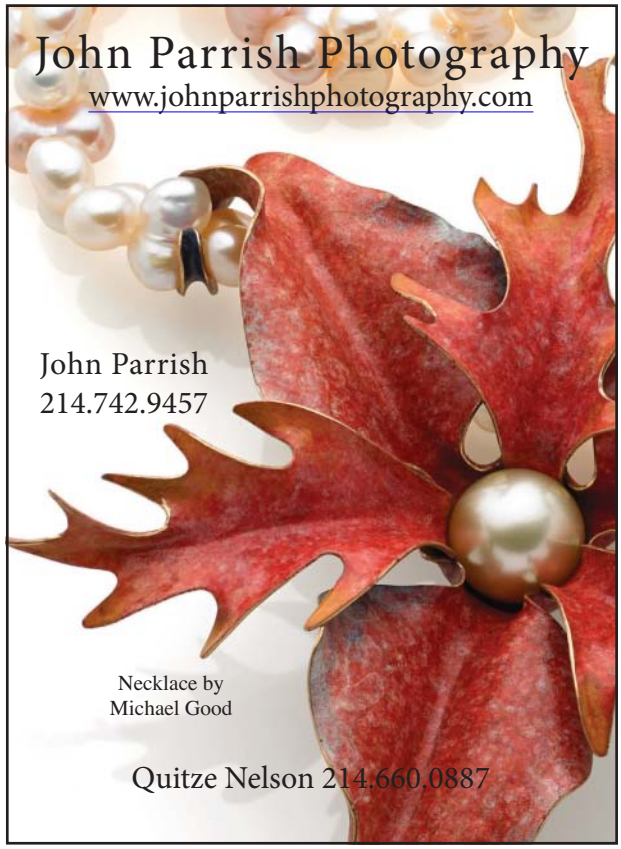

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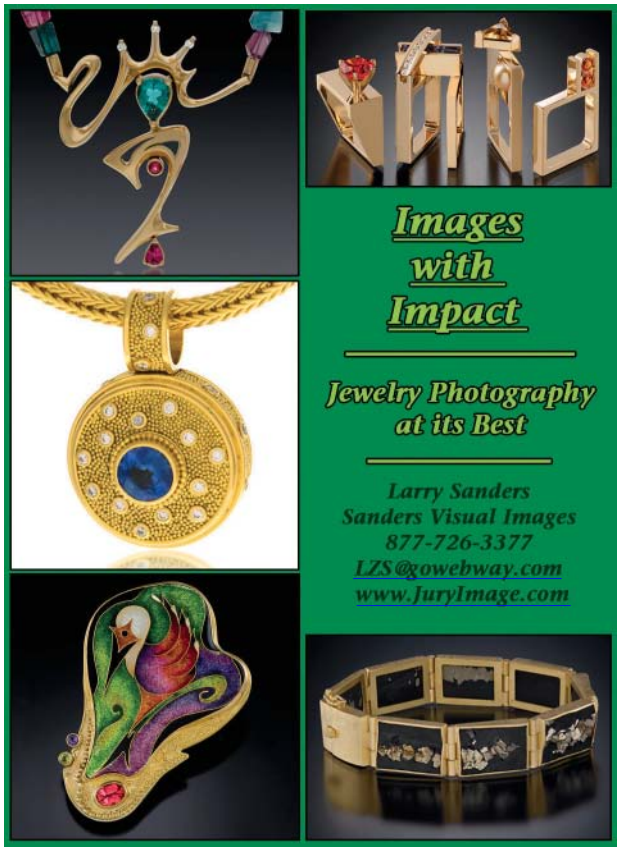

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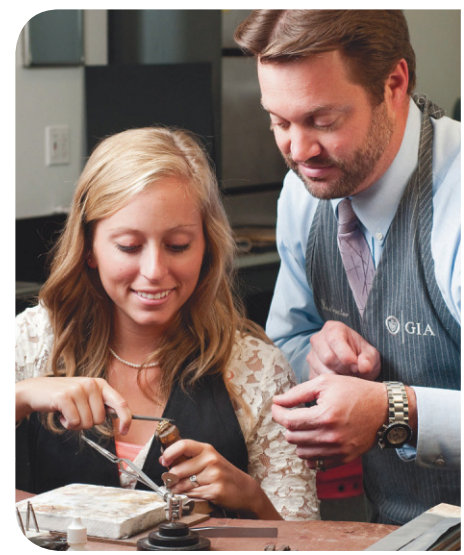

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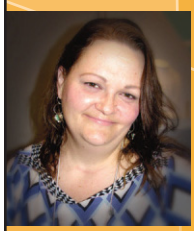

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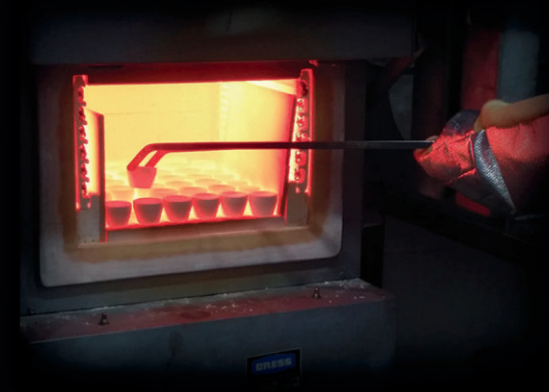

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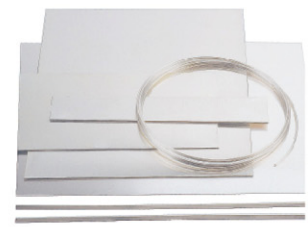

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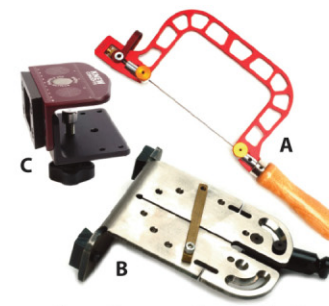

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